

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.





Those who remember Miss Shannon at the Lyceum were amazed by her personation of the Western girl in Miss Morton's new play. There was a time when Miss Shannon threatened to become a sweet thing who might play goodly-girls to the end of the chapter.

But as Indiana, she shows all sorts of girly qualities, a delightful comedy spirit and just a tinge of the pathetic—a touch that shows more in the vibrations of her voice than in her face or her lines.

Then she has adopted a cute little prairie lode in her walk and carriage in the first act that reminds you of Annie Oakley. It's the walk of a girl that knows how to run, the rhythmic movements of feet that have known what it is to be hellion, perhaps shoeless, and that are more used to the turf than the pavement.

An American audience probably never realized better the inherent fun and broad comedy there is in American slang until it was so deliciously brought out in the contrast between the Chicagoans—or was it Terre Haute?—Americans of the play and the rather awestruck English aristocrats, suggesting Ouida's people in their unworldliness.

We read in the Herald special cables of very high-life girls going out on what they call "bachelors" in banyan hats through London, and of hunting parties at Marlborough Castle where the women stroll through the woods puffing cigarettes, and of—well, even naughtier things.

Miss Morton's gentlefolk are just a bit headstrong. But they are all admirably portrayed, from the Lady Mother to Jennings, another of those impossibly faithful stage servants, who trembles at the thought of being "dismissed." The servant problem will never be solved until people begin to pick their servants from the stage and pay them high salaries just to go about acting like that.

Personally, Jennings enters into the spirit of the family affairs in an ardent sort of way that would be rewarded in unworldly families by a boot thrown at his head. But somehow a play often seems to benefit by these little touches of overdrawings. Better that than the too fine effects that have to be strained at by the actors as if they were goats. It's much better to swallow camels in things theatrical. How well we can remember mystical Pellens and Melanides at the Victoria, which became almost a burlesque on symbolism from the way in which most of the actors over-acted everything that meant something else. It became almost as interesting as Fanny Grandpa pictures in the way in which you found yourself wondering what would happen next.

Just now the lighting of lamps, electric lights and candles and the putting out of the same lights is getting to be almost a cress with our modern playwrights. We've got just that far in symbolism and we're working it for all it is worth, as Grandma Barker, of Her Lord and Master, would say. Or, perhaps, it's done to intensify the action.

But it's a point that our Weberfelds and our Rogersbrothers and other burlesque historians ought not forget.

The eternal lamp that the hero turns down, and the heroine turns up and the servant puts out, it's the beacon light of stage literature—the quenchless flame of the drama, and it's too bad that we have to associate it with anything so smelly as heroism.

Some unthinking ones choose to laugh at the pathos, which they spell with a "h," that some feel when they hear "On the Banks of the Wabash," which Miss Shannon sings in the play. But there is a pathos in the music, and when you get pathos expressed in music you get a language that people who love music may feel without understanding it. And the simple homely words of the chorus have their own charm in comparison with "She Was Happy Till She Met You" and "Take Back Your Gold."

Oh, the moonlight's fair to-night along the Wabash.

From the fields there comes the scent of new-mown hay;

Through the sycamores the candlelights are gleaming.

On the banks of the Wabash far away.

That's Home!

There is no cheap sentiment about it; it expresses a lot to those especially who know the people of Indiana, the people so full of sentiment that they have no room for many other more sterling qualities.

Any one who reads Riley's verses much

gets to feel this peculiar Hoosier quality. And the note sounded in Dresser's songs stirs up a feeling that nearly every one knows, a certain fondness for locality. Even horses, dogs and cats know it, and they know it better than human beings, so it's of the earth, earthy, like the hay.

"On the Banks of the Wabash" brings up memories of home to every one that ever had a home. There is nothing maudlin about it. It is real and true.

There was a camp of soldiers down at Montauk Point during one part of the recent war, and the men were heartick, homesick, weary, huddled in wet tents, living on wretched food with the spirit of discontent dawning, one of the worst spirits that can creep into a body of men whether they be soldiers or day laborers.

This spirit smoldered in the camp, in the murky gloom of the dripping tents. There was much cursing. I can't call it swearing. That's too fine a word. This was plain cursing—some of it at the Spanish and some at the Cubans, and some at the officials who were running the war by wire from comfortable quarters in Washington and elsewhere.

You see, these weren't story book soldiers. They were just ordinary, everyday hungry men rebelling against the hardship and bodily discomfort that they had to endure. This didn't seem a bit like fighting for the flag! These chaps weren't a bit too good to be true!

A chaplain came to the camp one Sunday in the middle of all this to hold services. He brought a couple of women choir singers with him, and a temporary gleam of animation struck the camp until it was passed around that both of the singers were in the lodge-fence and pike-staff class.

They chanted beautiful hymns, and the chaplain said prayers and some of the men went to the service and sat there feeling like hypocrites. Other renegades snickered in their wet tents alone, and still others sat by the cots of some of the poor fellows down with fever and rheumatism and drank to the devil out of small brown snuggled flasks.

They were as leathery a lot of men as you could find so far as their emotional equipment went. They listened to the hymns about angels and only felt jarred. Then one of the women singers, with a voice that had reached in it, somehow eased the situation, and she folded her arms over her closed hymnbook and lifted up her voice:

Oh, the moonlight's fair to-night along the Wabash.

From the fields there comes the scent of new-mown hay;

Through the sycamores the candlelights are gleaming.

And lo! A silence fell over the camp, and the sick men turned their heads and hid their faces on the pillows, and the others who were with them tried with clumsy masculine hands to smooth the army blankets above the invalids.

And soon from that whole wet, bedraggled, miserable camp of men went up a strange chorus, the women's voice clear and beautiful and with it. Many a hundred husky, quavering voices, with an under note of sob—sob of brave fellows and good fighters—but with enough of the boy still in them to break down when the thought came to them of their homes through all the loneliness and damp and loneliness is twice as awful when it's damp.

No one can make fun of the "Wabash" after that. It must rank with that other noble lyric, "A Hot Time in the Old Town," to the tune of which our soldiers charged the hill.

This tune, you see, despite its origin in a New Orleans dive, had the ring in it, the martial spirit that urges men on and that urged that band of men on into the jaws of a Spanish hell, which is a trifle worse than the old brimstone crematory for asbestos souls.

And so, too, has the "Wabash" a sentiment in its notes, a tender sentiment the very opposite of the other. And any of you who still doubt its power just wait until some time when you may be under a foreign flag—in Paris, London or Vienna, where you can be twice as homesick as on the African deserts.

You may be down on your luck, have lost your money or the only girl you ever loved, and may be contemplating a picturesque exit in the scrubbery.

Somewhere in your line of vision a sudden glory will blow out into the breeze and dance up, perhaps from a yacht mast or else in the hand of some rampant American tourist. Some of them carry about flags, as Englishmen do both tubs.

Then let some hand or organ grinder or even a girl at a piano lit out the "Wabash" and, all of a sudden, you'll understand. The air will melt into a haze about you and you'll only see that dance of red and white and blue against the sky, and you'll never make fun of the "Wabash" again.

It will speak a language—not in words, but like Wagner, you know, with such clearness that it will make your heart grow deaf to everything else. You'll thrill clear through and through, and will probably have to order a drink to hide your confusion when you come to.

THE MATINEE GIRL.

THE THEATRE FOR MARCH.

The March issue of the Theatre contains a number of highly interesting articles—interesting alike to those who make the playhouse their studio and those who patronize the dramatic art. An article on the German Theatre in New York is particularly timely. David Wardell contributes an account of his visits to the Globe in search of ideas for The Ancient Mariner. An interview with Francis Wilson turns a light on the comedian's home life at New Rochelle. Alfred Ayres continues his scholarly papers on the great players of other days. In the musical department considerable space is devoted to a review of the first performance of Paderewski's opera, Mlada, at the Metropolitan Opera House. The illustrations are a feature of the number.

A SUIT FOR DAMAGES.

May Fallon, a chorus girl in Ben Hur, has begun suit against Samuel F. Nixon and J. Fred Zimmerman for \$5,000 damages for injuries received while playing in the Chestnut Street Opera House, Philadelphia, on Feb. 12. Miss Fallon fell on a dark stairway leading to the dressing-rooms and badly injured herself.

SHUBERTS WILL HOLD THE CASINO.

The Shubert Brothers have secured a renewal of their lease on the Casino from the executors of the Shubert estate, which owns the property. This lease is for five years at a rental of \$22,500 a year.

Bruce Lamm, a hit as Lem, Philadelphia, etc.

AMERICAN ACADEMY MATINEE.

At the Empire Theatre on Thursday afternoon the senior students of the American Academy of Dramatic Arts presented two one-act plays and a three-act farce that were entirely new to the stage. The shorter plays were The String of Pearls, by James Barron, and Dorchon, by Richard J. Madden. The farce was A Great Gun, translated from the German of Schonthaus and Katsburg by George Jann. While none of this material was important, it was all entertaining, and the audience frequently manifested its approval of the students' efforts by generous applause.

In point of originality, The String of Pearls was the best of the afternoon's offerings. Its principal situation is one of considerable dramatic strength and is at once thrilling and plausible. The earlier part of the play is tedious, however, being made up of long soliloquies and conversations that engage but two of the characters at a time. The scene is the library of Farrington Ellwood, an old collector of rare china, who has been blind for a number of years. He is cared for devotedly by his daughter, Mary, and a young physician, Dr. Crowwell, who is in love with her. An operation has been performed and it is almost certain that Mr. Ellwood's sight will be restored if for a time he is subjected to no excitement and permits no light to reach his eyes. These facts are set forth with considerable repetition. The characters retire to their rooms for the night, leaving the library dark and empty. Directly a burglar enters through the window. Ellwood returns to the room. The burglar remains perfectly still. He sees at once that the man is blind, but, fearing detection, covers Ellwood with his revolver. Mary enters and instantly grasps the situation. She makes a sign to the burglar to remain silent and hands over her jewels to him. Then, while the robber pursues his work, she attempts to interest her father in conversation. Ellwood detects a tremor in her voice, and guessing at the cause he puts his revolver from a cabinet and tearing the bandage from his eyes he covers the intruder, at the same time sending Mary to rouse the doctor. For an instant he sees clearly. Then the light blinds him again—this time forever. He retains his position, however, with his revolver elevated. The burglar detects the subterfuge and makes his escape. When the doctor and Mary re-enter they find Ellwood in the same attitude, pointing his revolver toward the spot where he thinks the burglar is standing. The doctor at once realizes that Ellwood has sacrificed his one hope for recovery. As the curtain falls the old man places his daughter's hand in that of the doctor and makes it clear that he will find happiness—in spite of his affliction—in their happiness. The play was acted by the following cast:

Farrington Ellwood Ella Harris
Dr. Crowwell Robert Emmet
Mary Bertha Tucker
Thomas Thomas P. Fallon
Mary Ellwood Blanche Wiley

The best work in the performance of the little drama was done by Ella Harris as the father. He was sympathetic and natural, though he did not quite rise to the possibilities offered for facial expression in his scene with the burglar. Blanche Wiley was a graceful and earnest Mary Ellwood, and the others were acceptable.

Dorchon, by Richard J. Madden, is a little Colonial drama of the conventional sort. An old Tory father, a son who has joined the Continental army, an adopted daughter of the old man who is in love with the son, and a broomy, old-fashioned doctor are the principal characters. The son comes home to see his sweetheart clandestinely. He is fired upon and wounded while entering the house. The father bitterly denounces him and makes it plain to her as a prisoner in the British officers. But at that instant a cry is heard outside that Cornwallis has surrendered, and this news brings the domestic warfare to an end. The cast was as follows:

John Carleton James W. Shaw
Richard William Warner
Dr. Joseph Willett Robert O'Connor
Sam Wells George Clancy
Dorchon Stella Friedman

All of the players gave good, conventional impersonations. Stella Friedman was particularly successful by reason of her spirit and vivacity, and George Clancy did an excellent bit of low comedy work as Sam Wells.

A Great Gun proved to be a very farcical farce indeed, of a distinctly German flavor. Many of its situations were highly humorous, but its satirical quality—doubtless its best quality—had been lost by changing the characters from Germans to Americans and Englishmen. The characteristics did not fit the characters. The Hon. Joshua Binghamham is the United States consul at Liverpool. He is a comical, arrogant, snooty up with his own importance. His wife, Coquette, and his daughter, Barbara, constantly throw fuel upon the fire of his self-esteem. Sam Cortland, a young Englishman, has married Barbara and finds himself plunged down completely by the despotism of the household. A college friend of Sam's, one Harry O'Hara, an Irishman, comes to visit him, and, learning of the tyranny of the house, he becomes the champion of the family into a domestic revolution. In the end the Hon. Mr. Binghamham descends from his lofty position. Barbara realizes that she owes more affection to her husband than to her father, the son of Binghamham is permitted to marry the girl he loves, and the rebellious O'Hara becomes engaged to the younger daughter of the house. That he has made happy. The cast was as follows:

Joshua Binghamham Arthur Gray
Sam Cortland Alfred McHenry
Harry O'Hara Robert O'Connor
Coquette M. Rose Delamater
Barbara Marion Stone
Samuel Alice Harrington
Betty Blanche Wiley
Mary Mallon Lillian Ross
Sam Montgomery Adelaide Hendricks

The roles, except that of O'Hara, did not afford many opportunities for natural character work, but they were all expertly done to enable the players to assume almost continuous laughter.

Robert O'Connor played O'Hara with abundant spirit and true Irishness. Right-heartedness. He brings most of the time was spent. Arthur Gray acted the role of the Hon. Joshua in almost a burlesque fashion and with a deal of aplomb. Wilson Lindsay, except for occasional silliness, was an excellent snooty. Alice Harrington gave a very convincing impersonation of Barbara. Marion Stone, as Coquette Binghamham, appeared for the first time in a character role and evidenced as genuine talent for that line of work as she had previously in leading parts. Blanche Wiley was a bright and vivacious Betty, and Adelaide Hendricks scored a hit by her capital comedy work in the role of Rose, a servant. The other parts were acceptably acted. The mounting and the stage-management were, as usual, good.

CHOCTAW APPRECIATION.

A party of Choctaw Indians who attended a performance of the farce, Other People's Money, at Durant, I. T., one night a couple of weeks ago gave more amusement to the members of the company than the latter did to them. Manager Johnson writes that "neither by sound or change of expression did they show any appreciation of the performance until during the last act when May Sargent made her entrance attired in a gown covered with shining silver spangles. This one feature brought forth a chorus of guttural grunts and caused the Indians to set their stamp of approval upon the performance."

A CHORUS GIRL STRIKE.

Thirty-two chorus girls playing at the Grand Opera House, Philadelphia, refused to go on Wednesday afternoon, because their salaries were not paid up to date. Manager Rosenbach enticed them by turning over the receipts of Wednesday afternoon and evening to the chorus and orchestra.

David Cuger, leading man, W. S. Harting Stock company, etc.

GOSSIP OF THE TOWN.



Photo by Bushnell, San Francisco, Cal.

This portrait of Charles H. Bowers represents him in the character of Lord Abercrombie, the leading baritone role in Florodora, in which he has been well received throughout the territory covered by the Western company. Mr. Bowers was connected with the Francis Wilson Opera company for several seasons, and two years ago originated the role of Christian, the principal singing part in Mr. Wilson's production of Cyrano de Bergerac.

The standing-room law is at last being enforced at the Metropolitan Opera House. It is now said that at their recent conference Maurice Grau arranged with Commissioner Sturgis to recognize the law after the gala performance of Tuesday. Chairs have been placed in the space usually occupied by "standees," and are sold for the former price of admission.

A special matinee of Foxy Grandpa will be given at the Fourteenth Street Theatre on Easter Monday, March 31.

The marriage of Isabel Jay, who is playing in Florodora at the Savoy Theatre, London, to Henry R. H. Cavendish, the explorer, will take place late in April.

The production of Robert Emmet, to be made at the Fourteenth Street Theatre late this season, will include among others William Elton, W. J. Le Moyne, Owen Fawcett, and E. P. Sullivan.

Bertha Tucker, wife of Burt Tucker, of Grace George's company, has been dangerously ill at her home, 204 West Thirty-ninth Street, but is slowly recovering.

Owing to a severe shock, Charles Vance is at present almost totally blind. She is under the care of a specialist.

Lillian Hale Emery, who recently resigned from the Two Little Vagrants company on account of illness, has recovered and is in New York.

Rhelyn Palmer closed with The Cowboy and the Lady on Feb. 22, being called to the deathbed of her grandmother at Clinton, Conn.

A scenic revival of Bartley Campbell's My Partner will be made next season by Gus Bothner.

Joseph Gottlieb and Melville Marx, of San Francisco, managers of the Columbia Theatre in that city, were among the passengers arriving at Naples, Feb. 24, on the Dominion Line steamer Commonwealth.

A new musical farce, The Country Club, by R. Melville Baker and Joseph Hart, authors of Foxy Grandpa, will be staged next season.

Henrietta Crossman plans to produce A Scrap of Paper at the Republic after the run of As You Like It.

An action was brought against Forest Cummings, a theatrical manager, last Wednesday by Aiden Benedict, who claims that Cummings appropriated \$200 of the receipts of the Thelma company enterprise owned by Benedict.

A new rural play will be presented at the Alhambra Theatre within a few weeks by Manager Belasco. The author, Mrs. E. Coleman, is a California writer whose previous efforts have been confined to short stories and sketches. The title of the new play is Modder View Farm.

Frederick Belasco has been confined to his bed for ten days with a severe attack of grip.

The starring tour of Stanley Ross is announced to open in July at San Francisco.

George P. Webster, formerly a partner of William A. Brady, is said to have inherited quite a fortune through the death of a relative.

Frank Curtis is managing the Pacific Coast tour of Belasco's Zaza company.

J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, has purchased an interest in At Pine Ridge, and will revive that play.

Ralph Stuart was the guest of honor at a banquet given by the Seattle Press Club on Feb. 22.

Alexandre Blason has written to his agent here, it is said, denying that he has sold the American rights of any of his plays to David Belasco.

It is reported that Mrs. Sarah Cowell Le Moyne will replace Mrs. Clara Bloodgood in The Way of the World.

Kate Dixon, who lost her voice completely while a member of Minnie Palmer's company six years ago, and has been unable to appear professionally since, is said to be on the road to recovery. Miss Dixon was stricken with paralysis on Christmas Day, 1896, and for two years lost the power of speech, which after that period gradually returned to her. It is doubtful if she will return to the stage, as her physician is of the opinion that she would not be able to stand the hardships of theatrical life.

Mr. and Mrs. John P. Lockney (Phyllis Fletcher), now playing in The Starbuck, will be featured next season by Charles R. Goss in A Hidden Crime.

R. Laurence Lee has been re-engaged by J. M. Ward and R. L. Crusey to stage two companies in A Gambler's Daughter next season, and to produce and play the lead in a new emotional melodrama in which Miss Crusey will be starred. On Monday last Oscar Hammerstein was arrested for issuing a subpoena calling him to White Plains, N. Y., as a witness in a suit. Mr. Hammerstein claimed that he had also been called to attend court in this city and was compelled to ignore one of the subpoenas.

Charles W. Stokes, at present with the Kalcop-Shannon company, has been engaged to play Canby in the Arizona company that will tour the provinces of Great Britain. Mr. Stokes will sail March 12.

Wade De Wolfe, in The Way of the World, at the Savoy, will be succeeded March 15 by Robert Edeson in Augustus Thomas' play from Richard Harding Davis' novel, "Soldiers of Fortune."

SAN FRANCISCO.

The Chicago Symphony Orchestra, the largest orchestra that it has ever met and far from being, in fact the largest that ever crossed the Rocking, awakened a deal of musical enthusiasm and played to good audiences at the Grand Opera House. With its director, Leopold Stokowski, under the baton, the orchestra played some of the most beautiful music in the city direction of Adolph Busch, conductor, the most difficult selections in a familiar manner. Madame Clara Linn, soprano, and R. G. Brown, tenor, were very successful. The orchestra was also very fine, and Franz Wagner, violinist, was several times at every concert. The Ladies Musical Club of Seattle, four hundred strong, attended the opening concert. It has been proven time and again that comic opera is a favorite diversion of our theatregoers. The Kluge La Strada Comic Opera company in the Princess Hotel, among themselves, took the first prize. The Kluge La Strada Comic Opera House 21, 22, Marie Louise Borel, as the Princess, was immensely popular. Her clear and sweet voice and charming stage presence at each performance drew large crowds. The Kluge La Strada Comic Opera House usually brightly and resplendent scene scenes for her singing. Robert Wills, as the Duke

INDIANAPOLIS.

After a week of dark houses A Runaway Girl, with Arthur Dunn, gave two performances at English's Feb. 19. Notwithstanding the fact that the place has been here every time, the houses were crowded

BUFFALO

DETROIT.

The patrons of the Lyceum Theatre 23-1 are being offered that yearly visitor, *Superia*, and the attraction is playing to a R. K. O. Theodora, the actress who has been the life of the season at this house. *Superia* has been so reviled and reminding that one hardly recognizes it. The spectacle in its present state shows that the men at the helm have done much work foraging around for up to date ideas and have succeeded well. Last year the same attraction has the record of touring every main theatre and purchasing of seats at every performance than any other

NEWARK.

ST. PAUL.

ST. PAUL

Ham'sville twining, presented by George R. Whitte's, and assistant co., was the offering at the Grand Opera House 25-1. It proved one of the best entertainments that has been seen at the Grand this season. The place was finely staged. The large chorus did excellent work. Della Stewart as Hilda Hawkins was charming and became a favorite of the season. George H. Henshaw's Billy Hawkins was girlish and pleasing. Ella De Vries as Lady Janet, sang excellently. Harry W. Willson as Lord Bobby Rutland,

SEATTLE.

[illegible]

INDIANAPOLIS.

After a week of dark houses A Runaway Girl, with Arthur Dunn, gave two performances at English's Feb. 19. Notwithstanding the fact that the place has been here several times, the houses were crowded

WATERBURY.—FOLI'S THEATRE Goes 3

on managers): Wesleyan Male Quartette 12. The Jackson Concert co. 20.—TURNER HALL: Dark



PRINCE VAN-YATE LYCOM (H. S. Bell, manager): Bathing in Waikiki, New York Feb. 19; good performance and business. Guy Brothers' Music Store 24; good performance and business.

MAVERICK STRAW-WALDON OPERA HOUSE (William Webster, manager): Culture, Chase and Webster's Music Store Feb. 19 to small house. John H. Brown Co. 21-1.

NOVORACH-CLARK OPERA HOUSE (L. S. Brown, manager): Rickie's Entertainment Feb. 21, musical ball house. Whittier and Kearney's "Quo Vadis" at Los Angeles 22; Delta Club 23.

ONIRIDA-THE MUNKOR (H. J. Preston, manager): A Lover's Offense Feb. 26 failed to appeal.

(Continued on page 22.)

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A BREEZY TIME (Western; Marko H. Nathan; Joe G. Brown, mgr.): Brownwood, Tex., March 4. Dublin 8, McGraw 4, Temple 1, Cameron 3, San Marcos 10, Austin 11, Taylor 12, Rockdale 13, Gonzales 14, Quam 15, Victoria 17, Yeakum 18, Le...

[illegible][illegible][illegible]

of Pennsylvania, will make another visit to Washington during the Easter holidays. Old King Cole will be their offering, and will be presented at the Lafayette Square on April 7. Pennsylvania's visit to the Columbia Theatre last Wednesday evening was artistically a treat, and at the rate of from \$2 down was pecuniarily very successful for the house was packed. At night the pianist and Mrs. Federovsk were the guests of Mr. and Mrs. Reginald de Koven at a dinner, at which were also present the French Ambassador and a small party of other notables. JOHN T. WAGNER.

BALTIMORE.

Percy Maxwell Stock in Moths—Edwin Booth's Brother Buried—Notes.

(Special to The Mirror.)

BALTIMORE, March 3. Keller, the magician, mystified a large audience at Ford's Grand Opera House to-night. His illusions were all interesting and difficult ones. Judging from the advance sale the business of the week will be large. Mary Mansering will follow.

Ben Hur is at the Academy of Music. Moths is the play presented this week by the Percy Maxwell Stock company at Chase's Theatre. Miss Maxwell appears as Vera, and her interpretation of the character is a charming one. George Fawcett plays the part of Prince Soureev. The other members of the company help to make an even and thoroughly satisfactory performance. Next week, As You Like It.

The attraction at the Auditorium Music Hall is the Irish Pawns, in which appear the two Americans "Macha" and Marie Trumbull. McFadden's Row of Flats is the underline.

The Volunteer Organist was presented by a very good cast at the Holiday Street Theatre to-night. The play is an interesting one, and entertained the large audience immensely. Lost in the Desert March 10.

Burton Holmes is nearing the end of his course of lectures at the Music Hall. His season in this city has been particularly gratifying from a pecuniary standpoint, and Mr. Holmes is constantly improving as a lecturer.

A decision in the play contest inaugurated by Percy Maxwell of Chase's Theatre, will, in all probability, be rendered this week.

Frank Craven, of the Percy Maxwell Stock company, though still ill in Boston, is on the road to recovery. This news will indeed be gratifying to his many friends.

The remains of Dr. Joseph A. Booth, brother of Edwin Booth, who died at his home in New York on Feb. 26, were placed in the public vault in Greenmount Cemetery Saturday afternoon. Later the body will be interred in the family lot in the same cemetery. The body arrived from New York at 2:30 p.m., and the funeral followed immediately thereafter. Mrs. Booth was accompanied from New York by her son, Sidney Booth, and a son of Julius Brutus Booth, Jr. In this city she was joined by her brother, A. Chester Mitchell, of Charlottesville, Va. Among the pallbearers were John M. Barrow and A. K. Chester, two old actors, who were intimate friends of the Booths.

The largest theatrical attendance of the season was recorded at the professional matinee of the Percy Maxwell Stock company at Chase's Theatre last Thursday afternoon, fully 1,000 visiting actors and actresses accepted the invitation of Miss Maxwell.

William Cunningham, a member of the Kiltier Band, who had been afflicted with diphtheria, was released from quarantine last week. He is a native of Canada and left this city for his home. HAROLD HUTCHINGS.

CINCINNATI.

Two Musical Offerings—Cleopatra Continued at the Pike—At Other Theatres.

(Special to The Mirror.)

CINCINNATI, March 3. The Strollers opened at Robinson's to-night with John E. Henshaw and Eddie Foy, two local favorites, in the leading roles. Marie George, D. L. Don, Josie De Witt, Harry Fairleigh, Louise Lawton, Harry Stuart, and Wilmer Bentley were the other principals who helped carry the entertainment to success.

The Fox Bohemia, who were here last year with The Governor's Son, returned to the Walnut yesterday, presenting the same play at popular prices, and scored a tremendous hit before two unusually large audiences. The Girl from Maxim's is underlined.

An excellent production of The Ratcatcher of Hamelin was given by the German company at Robinson's last night. The play is a familiar one in their repertoire and was received with all the enthusiasm that has marked its previous presentations.

Joseph Arthur's Lost River was given its first local presentation yesterday at Henck's and scored emphatically. The company is a most capable one, including as it does Paul Gilmore, Edith Fawcett, Elizabeth Woodson, Ada Roswell, and John E. Lee, Jr.

Two large audiences welcomed the return of Charles McCarthy in One of the Bravest at the Lyceum yesterday. William Cronin as Mrs. Gross shared honors with the star.

For the first time in all the years the stock company has been at the Pike there is no first-night to chronicle from there. The success of last week's production of Cleopatra was so great that the demand for seats swamped the box-office and three additional performances had to be arranged for. The concluding performance takes place to-night and to-morrow the company will appear in A Colonial Girl. As usual the leading roles will be in the hands of Byron Douglas and Lillian Hudson Collier. Rupert of Hentzen is to follow. H. A. STURTON.

THIRD AVENUE ON A CIRCUIT.

Martin J. Dixon, manager of the Third Avenue Theatre, concluded arrangements last week whereby his theatre will get the attractions that play the Stair and the circuit next season. This arrangement should be productive of good to all parties concerned, as the theatre will be assured of the best of the popular priced attractions, and with such it should prove very successful.

TO TOUR IN EAST LYNNE.

Elita Proctor Otis will make a Spring tour, under the management of H. D. Grahame and Company, in the dual roles of Lady Isabel and Madame Vine in a big revival of East Lynne. An elaborate production is promised.

SAID TO THE MIRROR.

HELEN DUNN: "The published statement that I failed to appear at the Third Avenue Theatre on Feb. 17 was erroneous. I played at the matinee. On Feb. 13, 14 and 15 the company was compelled to leave me at the Hotel Brunswick under the care of Dr. Conaway. I was confined to my bed for three days. I had been vaccinated, and for hours amputation of my limb was thought to be necessary. I left Atlantic City on Sunday morning against the doctor's orders. On Monday afternoon I went to the Third Avenue Theatre in the storm. On returning my limb was much inflamed. I was suffering intense pain, and was unable to stand, so did not appear. I returned as soon as I was able to my home, where I am still under the care of a physician. This is the first time I have missed a performance since I have been in the profession, twelve years."

REGULAR READERS: "I beg leave to call attention to your statement in the admirable article in The Mirror last week, under the heading 'Eleven Years on Broadway,' the raising of the Lyceum this Spring and of the Madison Square a year or so hence will leave no English theatre of the first-class below Thirtieth Street. Permit me to mention the Garden, which is below Thirtieth Street, being at Twenty-seventh Street."

THE STOCK COMPANIES.



Above is a portrait of Marie Curtis, leading woman of the Blaney Stock company, Brooklyn. Miss Curtis is a Southern girl and made her professional debut after graduating from one of the dramatic schools. She has been favorably received on the road as Marguerite in Faust and as Marie Claire in The Sorrows of Satan. Her admirers expect much of Miss Curtis' performance of Juliet at the stock company's forthcoming revival of Romeo and Juliet.

The Spooner Stock company at the Park Theatre, Brooklyn, last week, presented Clay M. Greene's and David Belasco's old play, Pawn Ticket 210. Since the days when Lotta was so successful in the comedy, the style of dramatic construction has changed greatly, so that its situations and dialogue seemed very old fashioned, despite the fact that Cecil Spooner did much in the way of modernizing the piece by injecting original business, and a number of clever specialities, in which latter she was assisted by the Cecil Quartette and others. Miss Spooner made all that was possible out of the role of Mag, being part, joyously lively and pathetic by turns. It is doubtful if an audience ever enjoyed Lotta's portrayal of the part more, for the laughter and applause were continuous. Walter Wilson's characterization of Uncle Harris, the pawnbroker, was in many respects remarkable. His make-up was almost a work of art, and his death was so well done as to win him one of the heartiest curtain calls of the season. Edna May Spooner, as Mag's mother, was very appealing. Gustav Phillips was a pleasing Charles Saxe. Robert Benson, James McAllister, Olive Grove, and Harold Kennedy in other roles made the most of their opportunities. Ben F. Wilson deserves special mention for his excellent make-up and amusing character sketch of a policeman. The rest of the cast lent its usual efficient support, and the staging, especially of the pawnbroker's shop, was excellent. The several specialties were very novel, and among the most enjoyable of the season. Roy Newton Hair deserves praise for his arrangement of the music. Edna May Spooner, who was not in the cast, sang in her customary, most attractive manner, and Claude Thorne was also entertaining. The house was crowded at each performance. This week, Edna May Spooner in My Official Wife.

Corse Payton's Theatre company revived Camille last week. This play is always one of the most successful of the company's production, and the crowded house was the order. Edna May Spooner's portrayal of Camille Gaudier is one of her best efforts, and as before won much favor. Kirk Brown was the Armand Duval and George Hoy the elder Duval. Others in the cast were Sadie Radcliffe, W. A. Mortimer, Claude Payton, Grace Fox, and Marguerite Fields. The staging and the goings of Miss Reed were handsome. This week, The Girl I Left Behind Me, the play with which Mr. Payton opened his Lee Avenue Theatre, is the bill.

The Columbia Theatre Stock company drew good business with a production of A Bachelor's Homecoming last week. In the cast were W. H. Lytle, Rose Stuart, Irene Galbraith, Frankie Boone, Gertrude Reynolds, John F. Birch, Edward Mackay, James A. Blinn, E. L. Snader, and Isabelle Everson. The performance was a creditable one. Sunday concerts are given each week. This week, Lead Me Your Wife.

At Blaney's Theatre last week the stock company offered The Red Cross Nurse. Business was large. In the cast were Sidney Tyler, D. W. C. Jennings, John Fenton, G. E. Martin, R. E. Morey, Peter Lang, E. E. Cash, Marie Curtis, Ethel Milton, Adelle Le Gros, and Harriet Willard. The audiences seemed well pleased. This week, The Still Alarm.

The Elite Stock company, at the Gotham Theatre, did well with Edna's Next last week. J. K. Hutchinson, Ethel Fuller, George W. Marks, Joseph L. Tracy, Harry MacDonald, Edmund Day, Walter Chester, Frank Armstrong, Emma De Castro, and Rose Watson made up the cast. This week, The Stowaway, to be followed by Beacon Lights.

Thomas Shesley, of the Spooner Stock company, received word last week that his father, Michael Shesley, had been run over by a train at his home at Des Moines, Ia. Later he was reassured by hearing that the injured man was in no danger, and did not leave for Des Moines, as he had intended to do if he were needed.

The De Witt Clinton Stock company opened a spring season at the New Auditorium Theatre, Memphis, Tenn., on Feb. 17, in the comedy, Inco. The roster of the company includes Edna Ellmore, May Belle Eckert, Nera Rose, Nancy Gibson, Blanche Kenwood, De Witt Clinton, Russell Bassett, Edna Traversa, Al H. Frost, Russell Bassett, Edna Morris, John Rowley, and Earl Stirling, stage-manager. The Lost Paradise was played last week.

The Empire Theatre Stock company of Toledo presented A Lady of Quality last week, Rebecca Warren and Harry Glasier winning enthusiastic commendation for their efforts.

The second play of the series being revived at the Girard Avenue Theatre, Philadelphia, by Edward Harrigan, with the support of the Durban-Sheeler Stock company, was Waddy Gogan.

Asa Lee Willard has been engaged as leading man for the new stock company appearing at the Grand Opera House, Terre Haute, Ind., on April 14. This will be the sixth engagement Mr. Willard has filled this season.

Grace Atwell has been engaged for leading business at Shea's, Toronto, Stock company, and has begun rehearsals.

The Alcazar Theatre Stock company, San Francisco, produced A Rogue's Comedy on Feb. 10, and gave a finished performance of the play.

Women and Wine, played by the Pennsylvania Stock company, Philadelphia, last week, to the

kind of play in which that company appears to have advantage. John J. Farrell as Dick Stymmer, Florence Roberts as Marcel, Sydney Ayres as Alphonse, and Gilbert Ray as Caliban did good work.

Malcolm Williams will be the leading man of Keith's Stock company in Providence, R. I., this season.

Ethel Lyon has been engaged as leading woman of the Owen Dana Stock company, which will open at the Baker Theatre, Rochester, N. Y., on April 7.

The Aubrey Stock company has played to such excellent business the past season that the management has come to no decision as to the closing date of the tour.

THE DEATH OF LOUIS C. BEHMAN.

Louis C. Behman, whose name since 1877, in conjunction with that of his partner, Richard Hyde, has been a household word in Brooklyn, passed away at quarter after two on the afternoon of Thursday, Feb. 25, in his handsome home at 57 Seventh Avenue, in the Park Slope section of Brooklyn.

Mr. Behman was born on June 4, 1855, and in early boyhood attended the "Old Number One" Public School at Adams and Concord streets. He was a Sunday school scholar, and was confirmed at the age of fourteen in the German Lutheran Church on Henry Street, from which his funeral took place on Sunday.

His father kept a typical German grocery at the southwest corner of Myrtle Avenue and Navy Street. After leaving school young Behman served therein for some time prior to the death of his father, who left quite a handsome property, which was largely augmented by the shrewdness and foresight of his mother, who survived until June of last year.

In the Centennial Year, Mr. Behman, who had always had ambitions and plans larger than his individual fortune on a capital said not to have exceeded \$400. He chose Philadelphia for his field, and there engaged in several speculative schemes that all prospered.

At that period, one Paul Falk had made a great success of a place called The Tivoli on St. Mark's Place, Manhattan; and later opened Tony Pastor's old theatre on the Bowery as the Volks Garden, which enjoyed an equal vogue.

Mr. Behman sought to see an opportunity to duplicate a like result in Brooklyn. For that end, in partnership with Mr. Hyde, he secured the old Brooklyn Market on Adams Street, and after some crude and inexpensive alterations, opened the place on Saturday night, May 19, 1877, as the Volks Garden.

The market building had proven a failure to its original investors. The place had been long untenanted when the first Brooklyn Theatre was destroyed by fire Tuesday, June 5, 1876, and in consequence of its nearness and adaptability, it was used as a supplementary morgue for the nearly three hundred victims of that appalling disaster. The place was remarkably successful from its beginning, and soon one or more nights each week were set aside for "no smoking," on which occasions women were welcomed, and the grade of the performances continually bettered in quality.

In 1879 the young ladies bought the property, and each year made it more and more like an accepted theatre in arrangement and fittings. At that time the entrance was near Myrtle Avenue, and when in the auditorium looking toward the stage the spectator faced the South. On June 9, 1890, shortly after the finish of that season's closing performance, the building was discovered to be on fire, and in a couple of hours was totally destroyed. When rebuilt and opened on Nov. 3 of that year the theatre was completely turned about, the entrance being on the former site of the stage, and the latter located where the old entrance used to be.

Incited by the success of some of Hyde and Behman's stock company of vaudeville, several capitalists, believing that Harry and Fay were the foundation stones of its success, won them away, and with those performers as the feature opened the Grand Opera House on Nov. 14, 1891, a theatre constructed out of the ruins of the Rev. "Joe" Wild's Church on Elm Place. The scheme looked well at first, but soon developed failure. The capitalists became discouraged, and as no more money was forthcoming, the legal status of the building soon took such shape that Hyde and Behman easily acquired it and thus shut out opposition in that quarter. The many subsequent ventures of the firm are recent history.

Mr. Behman's health had been a matter of solicitude to himself, family and friends for several years, but like many inventors and business men, he was able to shake off his ailments as he went along. On Sunday, Feb. 9, in company with his wife, three children, and Nick Norton, he started on a pleasure trip to the South. The party occupied their own private car, Harryman, and, though Mr. Behman had looked forward to it with much anticipation, he derived but little, if any, benefit from the change of air involved. At Charleston, Mr. Norton and he drove out to the Exposition grounds, and again at New Orleans Mr. Behman had a second pleasure ride, and on another day attended the races. These were the last times that Mr. Behman ever was out. His car arrived on its return trip at Jersey City at a late hour on Thursday, Feb. 20. Mr. Norton superintended his prompt removal to the Seventh Avenue home, and from that time, by Dr. Fitzsimmons' orders, Mr. Behman was seen by no one except his immediate family.

On Sunday afternoon the funeral services were held in Zion Lutheran Church, Henry Street, near Clark, Brooklyn. The church was crowded, many persons prominent in the theatrical world being among those present. The employees of the ten theatres in the Hyde and Behman circuit attended the funeral in a body. The stridors of each of the houses meant a large funeral place, and there were many other beautiful offerings of flowers. The services were conducted by the Rev. E. C. J. Krandall, the pastor of the church. Part of the music was furnished by the orchestra of the Adams Street Theatre. As the body was being carried into the church the orchestra played the Dead March in "Sam, and when it was taken out to the church the orchestra played the Dead March in "Sam, and when it was taken to Greenwood Cemetery for burial. The Order of Eklis, of which Mr. Behman was a member, held services at the grave. The pallbearers were Bennett Wilson, Nick Norton, Low Parker, Frank Kihlhois, E. E. Esterbrook, and Harry Hyman. The honorary pallbearers were R. H. Cohen, M. Jacobson, G. H. Kelley, H. D. Dickinson, William C. Cameron, William E. Snider, William Russell, J. J. Clark, and C. M. Jacobson. The interment took place the same day in the Behman plot, which for many years has been one of the most attractive and nicely kept enclosures in Greenwood.

DANIEL FRAWLEY.

Daniel Frawley, of whom an excellent likeness appears on the first page of The Mirror, this week is at present with his company at Los Angeles, Cal., where a most successful engagement is in progress. During the season Mr. Frawley has won much praise for his enactment of the leading roles in Secret Service, The Only Way, The Liars, Brother Officers, and Lord and Lady Algy in the principal cities of the West, and his tour has been rewarded by large pecuniary returns as well.

A BILL TO ALLOW STANDING ROOM.

A bill was introduced in the State Legislature at Albany on Feb. 24 by Senator Grady, to amend the present law regarding standing room in theatres. The new bill provides that "the lobbyist in the rear of the inside aisle and passageway may be used for standing room in such manner as not to obstruct the inside aisle."

Marie Haynes engaged, Volunteer Organist on...

PROFESSIONAL DOINGS.



Photo by Bessett, Fall River, Mass.

Arnold M. Alexander, who is pictured above, is in his twenty-fifth week with the Uncle Terry company. He is playing the part of Nicholas Frye, a crabbed old lawyer, and numerous press comments attest to his success in an exceedingly dramatic characterization.

A special matinee performance of Cinderella will be given at the Herald Square Theatre on March 17, with Lillian Kline in the title-role.

After a severe illness, Jack Young has returned to his post in advance of The Flaming Arrow.

Susanne Sheldon, of K. H. Sothorn's company, had three jeweled rings stolen from her room in the Iroquois Hotel, Buffalo, last week.

Augustus Thomas has signed a contract by the terms of which he agrees to furnish a new play each season for five years for the use of Charles Frohman. The first play of the series will be a farcical comedy.

A. H. Morrison and Willette Kershaw, members of the D. H. Harkins company, were married in Halifax, N. S., on Feb. 19, by the Rev. Frank Fay Eddy.

Jennie Reiffarth, who recently sustained a broken arm, has entirely recovered. Isotta Jewel was entertained by Mrs. William Babbitt while playing her former home, Meriden, Conn.

Jessie Bonstelle and her husband sailed for Europe on March 3 on the Twentieth from Halifax, as the Harkins Stock company has closed its season, giving up the Jamaica tour. Miss Bonstelle intends spending the summer in Europe.

The work of demolishing the Lyceum Theatre will begin about March 24.

R. L. Giffis has resigned from the business management of Amelia Bingham's company, to direct the affairs of his stock company. He will be succeeded by William A. McConnell.

A report is current that J. E. Dedden and his wife, Annie Irish, are to be starred jointly next season in a new play by Arthur Wing Pinero, the title of which has not yet been announced.

De Wolf Hopper's appearance in Mr. Pickwick next season will be under the management of E. R. Reynolds, who will also present Jefferson De Angella in a new comic opera.

Julia Morton is very ill in Chicago.

The McCoy sisters, of The Liberty Bells, were presented by their mother with two building lots in Providence, R. I., while playing there recently.

Lynn Pratt has been seriously ill with typhoid fever since Christmas Day, and is still a patient at Hamot Hospital, Erie, Pa.

A Country House, a comedy by Arthur Law, was produced at the Prince of Wales Theatre, London, on Feb. 27.

The executive staff of the Savoy and Madama Square theatres changed places last night. Edward King going to the latter house while Louis Phelps took charge of the Savoy.

Alfred J. Edwards and Ethel Strickland, of the For Love's Sake company, were married at Forten, Ohio, on Feb. 23, by the Rev. J. H. Forten. The entire company was present at the ceremony, which was held in the Episcopal church.

The vaudeville artists' benefit performance, in aid of the Actors' Fund Home, will be given at the Harris and Season's Music Hall and the Harris Opera House on the afternoon of Thursday, March 6.

Major Burk reports a very bright outlook for his attraction, Mallon and Dunn's Comedians in My Friend Hogan, which will take the road next season, a large number of good bookings having been made by him.

Browning's tragedy, A Blot in the 'Scutcheon, will be given at the Hotel Majestic on the afternoon of March 14, by Frances H. Carter, the dramatic reader, who will impersonate the characters of the play in her recital.

Gustave Kerker arrived on Saturday from Europe to attend to private business affairs in this country, and will return to London in a few weeks. Mr. Kerker announces that he has dissolved partnership with George S. Robert, and will collaborate with Harry R. Smith in a comic opera to be ready for next season. Madeline Lucette Kiley's play, Mies and Men, is the basis of another opera upon which Mr. Kerker is now at work.

Edward C. White, manager of Mildred Holland, has entered into a contract with Katherine Willard, whereby she will star in The Power Behind the Throne after Miss Holland produces her new Carina Jordan play, The Lily and the Prince, in Buffalo the second week in April. Miss Willard's contract with Mr. White is for five years.

George Alexander proposes to take a scaled stand in trying to overcome the conspiracy of late comers at the St. James Theatre, London. Commencing with the next performance of Paula and Francesca on March 6, those not seated at the rise of the curtain will be compelled to wait in the lobby until the act is over. The result of this radical measure will be awaited with interest, and if successful it may be pertinent to remind American managers that there is no copyright on the scheme.

Mrs. Leslie Carter and Kyrie Bellew are among those who will appear in the dramatic and musical reception at the Buckingham Hotel on March 18, for the benefit of the Story Ward Sanatorium for Working Women.

"Messenger Girl," the second prize English bull dog of the Madison Square Garden Show, was purchased by Kyrie Bellew for \$1,500.

Margaret Dale opened as leading woman in John Drew's company last night in Indianapolis. It was supposed that she would remain with the Empire Theatre Stock company until the close of the season, but Ida Conquest, whom Miss Dale replaced, is said to be in great need of rest, and will retire until next season.

Charles Plunkett, at Liberty, characters. Address Mirror.

ADVERTISEMENT

Plans have been drawn out and property secured for a new theatre at Fort Huron, Mich., to be ready to open early next season. It will have a seating capacity of one thousand two hundred or more, ample stage room and all modern stage appliances. Leonard McCormick and Bart D. O'Leary, a prominent Michigan lawyer, are the promoters. James and McCormick, of New York, will back the new house.

THE RUSSIAN HOOD CARRIER. By D. Ashurst.

THE USHER.



When James A. Herne died his principal assets were found to be his plays. Upon the revenues of these Mrs. Herne relies principally for completing the education of her children, who inherit in a marked degree the talents of their parents.

The play of *Sag Harbor* has been acted on tour under the management of Liebler and Company. This was Mr. Herne's last play, and his contract with Liebler and Company provided that he should share in its profits; that they should present it for four years, that it should be played by actors of Mr. Herne's selection and under his stage-management, and that it should be given only in first-class theatres. After Mr. Herne's death Mrs. Herne was substituted for her husband in the matter of stage-managing and casting the play.

A few days ago Mrs. Herne learned that *Sag Harbor* had been offered by Liebler and Company to a number of stock companies throughout the country, and that several had signified their intention to produce it shortly. Mrs. Herne consulted her attorney and was informed by him that the letting of the play to stock companies would be a violation of contract on the part of Liebler and Company, inasmuch as they are restricted by their agreement to perform it in first-class theatres only, and as first-class prices are not charged by the stock company theatres, those theatres do not come within this definition.

Thereupon Mrs. Herne telegraphed to the managers of the stock companies that she would take steps, if necessary, to enjoin them from producing the play.

Liebler and Company state that they have been advised by their lawyers that they are acting within their rights.

Mrs. Herne says that she desires to avoid litigation, if possible, and she hopes that the stock managers will not compel her to take legal action. She feels that there is not only a question of violation of contract involved, but she believes that hasty and imperfect representation of the play would injure its commercial and artistic value. She hopes that managers will not attempt to perform *Sag Harbor* until they do so later with her consent, approval and assistance.

The *Herald* on Saturday reported the arrival in this city of "Mr. Gustave Kerker, the well-known English playwright." Mr. Kerker's brief residence abroad appears to have obliterated him from the *Herald's* memory as the composer of a long line of successful Casino musical comedies.

Representatives of the Building and Fire Departments state that in a number of instances violations of the law continue in several theatres in spite of formal notification from the departments and orders for their removal. It is stated emphatically by these officials that unless the requirements are fulfilled, and that speedily, more than one theatre will be closed by the authorities.

By the way, with respect to the question of standards at the Metropolitan, is not the compromise remedy agreed upon between the management and the authorities worse than the original violation of the law? Detached chairs are to be placed behind the regular seats for the accommodation of those that buy admission, it is announced. Movable seats are against the law, and would be more dangerous in case of a panic than any number of standards.

The woman of respectable position who, when arrested for shoplifting last week, said that the idea had been suggested to her by the kleptomaniac that figures in the play, *The Girl and the Judge*, was probably as irrational in that statement as she was in committing the theft itself.

Experience does not prove that plays impel spectators to an emulation of acts performed in them, or to the application of the morals they sometimes point. When *L'Assommoir* was given in realistic fashion by Augustin Daly the bars of the neighborhood were thronged after the conclusion of the celebrated delirium tremens scene. The moral effect of a play is not produced by the lesson it teaches, but by the degree of its artistic and intelligent appeal.

Miss Russell was right when she said to a reporter, spokes of this incident: "It is not possible that my poor little play could have given the kleptomaniac suggestion to the woman!" And this assertion was re-enforced by the reporter's announcement that "Miss Russell wore a gown of light muslin silky

stuff, which served to emphasize the worried and troubled look in her pale face and in her earnest eyes."

It is reported that quite a stir has been made in London by George Alexander, who announced that hereafter people that arrive at the St. James's Theatre after the curtain has risen will not be allowed to take their seats until the end of the act. In London people dine even later than in New York and for that reason the new rule has aroused protest.

It is not merely a question of disturbing the actors on the stage that is involved by the thoughtlessness and bad breeding of late comers; it is a question of whether the great majority of persons in the audience shall be disturbed and interrupted in the enjoyment of a play by a comparatively few visitors who have no consideration for others.

In the Pabst Theatre at Milwaukee the rule that Mr. Alexander has adopted is in force and has operated successfully for several seasons. The patrons of that playhouse, knowing the rule, obey it without remonstrance and the result is that audiences at the Pabst assemble before the curtain goes up.

An insight into the go-it-blind policy of the theatrical speculators is had in the announcement that Charles Frohman recently entered into a contract with Augustus Thomas to write one play a year for five years, beginning with next season.

This is typical of the attitude of certain managers, of whom Mr. Frohman stands as the representative, toward the drama. After playwrights have succeeded in establishing a reputation, all incentive to improvement and progress are subjugated to purely commercial considerations by arrangements such as these. And as it is only by doing their best work under the best circumstances that playwrights can produce the largest pecuniary returns, the method in vogue of purchasing the unborn children of authors' brains is not favorable to the best material results.

When Charles Frohman sailed for England the *Herald* published his plans. As soon as Charles Frohman arrived in London the *Herald* published his plans again.

Although but a week has passed meantime the *Herald* has found opportunity to publish a cablegram containing the burningly interesting information that Are You a Mason is to be followed at the Shaftesbury Theatre by All On Account of Eliza, Mr. Frohman having a hand in the production.

Again, within the week, a half column has been published by the *Herald* describing a copyright performance of *Notre Dame*, in which one of the parts was read in an emergency by Mr. Frohman. This important fact was also made the subject of extensive editorial comment.

J. T. Grien, writing of the first performance of *Arizona* at the London Adelphi, makes the following comment upon the contrasts existing between the representation of English and American attractions in New York and London:

Sometimes our public is a riddle to me. At all times the cup of patriotism is full to overflowing, and when the Briton abroad sees his flag, hears his National Anthem or the sound of his language, the tide of home-love runs mountain high.

How we all shouted and clapped and waved hands and handkerchiefs when our Irving and Ellen Terry reappeared in November in New York. The house shook with emotion, and the Americans, our hosts, enjoyed the demonstration; they caught fire, and unanimous vociferation reigned supreme. That is how the States treat British patriotism!

But when a detachment of American cousins comes over here, and their brethren forgo their joyful strength to give them a good cheer and a hearty send-off into the new campaign, some belligerent malcontents seem to take umbrage at the embrace of kinship. And then, regardless of the common courtesy of hospitality, the merits of the play, and the efforts of the players, there is a host of interruption and disapprobation ever ready to damp the ardor of the happy souls. It is very bad taste indeed, and not a little pusillanimous, to behave so rudely to the stranger within our gates—the self-same stranger who is ever ready to make a home in theatrical New York for our guests and our swans.

This little sermon has, of course, nothing to do with the production of *Arizona*, but its delivery seems to me to be in the right place, since really the first night at the Adelphi was anything but flattering to our amour propre, and distinctly unfair to the newcomers. For to shout, to howl, to clamor ironically for the author when a work of distinct merits has been meritoriously performed by a competent company, is to exhibit an animus entirely uncalled for, even if patriotism leaped beyond discretion. After all, in our days of cold-blooded materialism the outburst of a hearty, old-fashioned emotion is a healthy antidote to the affectation of all smart and supercilious reserve.

Through the efforts of W. W. Prosser, THE MASON'S correspondent at Columbus, Ohio, a bill for the protection of dramatic property has been presented to the legislature of that State. It has passed the Senate and it is now before the House. It is called "An Act Relating to the Public Representation of Dramatic Plays and Musical Compositions."

Unexpectedly some opposition has been encountered, and the American Dramatists Club has asked its counsel, Judge Dittenhoefer, to prepare a brief with respect to the bill to place before the committee having it in charge.

Oliver Doud Byron has arranged for a similar bill to be presented to the New Jersey legislature.

Through the efforts of the Dramatists Club

and representatives of THE MASON'S laws of identical purpose, framed for the purpose of protecting plays that are not published and copyrighted and therefore are not protected by the Federal law, have been passed in several States.

These laws are practically uniform, but in order that they may be completely effective it will be necessary to secure their enactment in a sufficient number of States to practically cover all the territory in which pirates operate.

"BILLY" RICE DEAD.

William H. Rice, known familiarly as "Billy" Rice, and whose real name was William Henry Rice, died at Hot Springs, Ark., on March 1, of dropsy. Nearly a year ago Mr. Rice became seriously ill with a complication of disorders in Chicago, and it was thought at that time that his death was near. He was in destitute circumstances, but friends soon came to his rescue, and when he was able to travel he was taken to Hot Springs. The treatment there prolonged his life, but he was beyond the hope of permanent cure. Billy Rice was one of the most famous of the old-time minstrels, whose ranks are rapidly being thinned by death. His career before the public covered a period of more than forty years, and in the days of his success he was one of the most popular performers on the minstrel stage. He commanded an enormous salary, in his prime, but he spent most of his money as rapidly as he earned it, and for years since his retirement he was in pecuniary straits.

As a boy Rice appeared in many amateur performances, and in 1868 he made his professional debut at the Varieties Theatre in New York. He then joined Hooley's Minstrels, with which organization he remained for several seasons. In 1874 he became associated with Leonard Trower in the Great Adelphi Theatre in Chicago. A year later the theatre was burned to the ground and Mr. Rice was obliged to resume his travels under other managers. Among the prominent organizations with which he appeared were Hooley's Minstrels, Kelly and Leon's Minstrels, the San Francisco Minstrels, Rice and Hooley's Minstrels, Thatcher, Primrose and West's Minstrels, Cleveland's Minstrels, Rice and Shepard's Minstrels, Sweetnam, Rice and Pagan's Minstrels, Banks, Winter's Minstrels, and J. H. Haverley's Minstrels. In several of these companies he owned an interest. He also at one time owned a summer garden in Denver, Col., which was destroyed by fire.

Mr. Rice played during his long career in nearly every city and town of the United States, and he also made several professional trips to England. His humor was so infectious that he became almost a public idol. He derived many comic acts and bits of business, and he brought many humorous songs into popularity. Among the most successful of his specialties was his recital of Eugene Field's poem, "A Little Patch in an Orchard Grove." When Rice recited this jingle with an accompaniment of slow music the effect was side-splitting.

The proprietor of the hotel in Hot Springs, in which the old minstrel died, wired on Sunday to several prominent minstrels now playing in this city, and they have undertaken to pay the expenses of the burial.

EDNA MAY SPOONER'S LIFE THREATENED.

Edna May Spooner, of the Spooner Stock company, at the Park Theatre, Brooklyn, received a letter last Saturday morning in which the writer, who did not sign his name, threatened to kill her. The sender of the missive is believed by the chief of the Brooklyn detective bureau, Captain James G. Reynolds, who is investigating the case, to be the same person who has recently caused other well-known people in Brooklyn by sending them similar threatening letters. Miss Spooner is not known to have an enemy, and the only way in which the action of the writer can be accounted for is that in the early fall Mrs. Spooner, her mother, received a letter demanding a loan of \$250, in which she naturally paid no attention, and that this is the basis of a fancied grievance. The handwriting of the two notes is thought to be the same. Since receiving the communication on Saturday, Miss Spooner has been constantly attended by detectives.

ROBERT MCWADE AS RIP AGAIN.

Robert McWade will begin a starring tour of eight weeks in his old success, *Rip Van Winkle*, on March 20. He will appear in the theatre of the Star circuit, and will be under the management of A. R. Samuels. This will be Mr. McWade's first venture in the popular price house. His fame as *Rip* is very well known to the older set of American and Australian theatregoers. His supporting company on the coming tour has been carefully selected, and will begin rehearsals in this city on March 12.

FLORODORA COMPANY IN A WRECK.

A special train carrying the Eastern Florodora company from Norfolk to Wilmington, Del., was wrecked near Hartsville, Va., by colliding with a freight train. William T. Carleton was injured, and was taken to a Philadelphia hospital. At first it was thought that his hurts were fatal, but subsequently it was said that he was not seriously hurt, and that he would soon resume with the company. Several other members of the company were bruised and cut, but none seriously.

HENRY LUDLAN'S TOUR.

Henry Ludlan, formerly active on the stage, but who for some years has been conducting a dramatic school in Philadelphia, will appear a season of six weeks this spring in legitimate repertoire. The plays, in all of which Mr. Ludlan has been well received in the past, are *Orchestra*, *The Merchant of Venice*, *King Lear*, *Richelieu* and *Virginia*. The tour will open at the Garrick Theatre, Philadelphia, in April, and continue through the West.

HUGO CELEBRATIONS IN PARIS.

The celebration of the centenary of Victor Hugo in Paris lasted from Wednesday of last week until Sunday. The ceremonies included the presentation to the city of a monument to the poet on Wednesday, a concert and reception on Thursday, entertainment of the foreign delegations on Friday, a grand ball in the Hotel de Ville on Saturday night, and culminated on Sunday with a magnificent celebration on the Place des Vosges, under the auspices of the city.

MRS. CAMPBELL MAY VISIT AUSTRALIA.

Proposals that she undertake an Australian tour have been made to Mrs. Patrick Campbell, and as she has desired to visit that country it is possible that her intention of returning to England for the coronation ceremonies will be abandoned and the trip to Australia substituted. In the latter case Mrs. Campbell would extend her present contract so as to permit of her playing out to the coast.

ANOTHER SPRING TOUR.

The custom of taking special Spring tours appears to find favor in the eyes of those stars who have the opportunity to gratify their wishes. The latest announcement in this connection is made by Liebler and Company, to the effect that Viola Allen will on April 28 open a tour of the principal cities of the West in *The Hunchback*. Miss Plympton has been engaged to play *Master Walter*.

David Conner, leading man, W. & S. Hartman Stock company.

PERSONAL.



Photo by Bithi and Curtis, Seattle, Wash.

CUNNINGHAM.—Jessie Cunningham, above pictured, has been on the professional stage but a few years, yet has enacted a number of prominent roles. At present she is playing *Olga in For Her Sake*, and she has won much commendation in that part. Among other parts Miss Cunningham has successfully played Vera Herbert in *Moths*, Mandy Monroe in *We 'Uns of Tennessee*, and Carey in Alabama. Youth and ambition, combined with natural qualifications, assure Miss Cunningham's friends of her ultimate success.

LEE.—Kenneth Lee returned on the *Mosabe* last week from London, where he had been acting as stage-manager of the Princess Theatre and playing in *The Broken Melody*, which was put on there for a run by Auguste Van Biene. Mr. Lee has been on a tour of the provinces with Mr. Van Biene before the London opening, but will remain in this country, taking up the work he relinquished last Summer on his departure from New York.

PHILLIPS.—Al Phillips was elected a member of The Players last week.

OLCOTT.—Chauncey Olcott has purchased a handsome house at Saratoga Springs, which he will occupy during his Summer vacations.

LOW.—Edwin H. Low, the transportation agent, has gone to Hot Sulphur Springs, Va., for a rest of three weeks.

MACKAY.—J. L. Mackay, of the Elsie De Wolfe company, has taken passage for England on the *St. Louis*, sailing on March 19.

POTTER.—Paul M. Potter will sail for Europe on the *Deutschland* on March 11.

SUMMERSVILLE.—Amelia Summerville will play the leading part in *The Belle of Broadway*, which will replace *Florodora* at the New York Theatre Winter Garden on March 10.

WELLS.—While playing at the Columbia Theatre, San Francisco, recently Madame Modjeska was taken ill and the part of Katherine in *Henry VIII* was taken at short notice by Loretta Wells, who is reported to have given an excellent performance.

GREENE.—Rich and Harris have retained Walter D. Greene as leading man for Louis Mann and Clara Lipman's revival of *All On Account of Eliza*.

PROCTOR.—F. F. Proctor was one of the volunteer firemen of Larchmont, N. Y., known as the "Millionaire Company," who fought the formidable fire in Edward C. Tucker's house in that town on Sunday morning.

GUILBERT.—Yvette Guilbert's novel, "La Vedette," just published in Paris, draws a vivid picture of the life of the Parisian concert hall singers, their trials, hardships and temptations. An English translation of the book is promised.

SOTHERN.—E. H. Sothern, according to report, will appear next season in *Hamlet* and *If I Were King*.

LA SHELLE.—Kirk La Sshell is mingling pleasure with business while abroad on his mission of introducing *Arizona* in England. Last week he visited Monte Carlo, and is now in Rome. He will return to London soon to arrange for the opening on Raster Monday of the English *Arizona* company No. 2, and he will be back again in New York about the middle of April.

NETHERSOLE.—Olga Nethersole may, according to report, make a tour in the United States next season under the management of the Shipman Brothers. Negotiations are now in progress.

COMSTOCK.—Nannette Comstock is to play the leading woman's role in *The Diplomat*, with William Collier.

ASHLEY.—Minnie Ashley, after a serious illness, returned to the part of Dudley in *San Toy*, at Bridgeport, Conn., on Feb. 24.

NOZZA.—Liebler and Company have announced that William Nozza will star under their management next season in a dramatization of Henry M. Blumenthal's *Checkers*.

BLOODGOOD.—Mrs. Clara Bloodgood will head her own company, but not as a star, next season, in a new society drama by Clyde Fitch.

IRISH.—Annie Irish will be released from *The Climbers* and appear in *Life*, at the Garden Theatre on March 31.

HOWARD.—Bronson Howard, who has been ill at Nice, is, according to reports received last week, greatly improved, and it is probable that he will return to America in the Spring.

Mrs. Kate A. Johnson, mother of Little Ruby, the child actress, and sister of J. F. Bolger, of the Hot Guilty company, died at Hartford, Conn., on Feb. 21.

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BROOKLYN EAGLE.
Edwin Keough and Dorothy Ballard were perhaps the greatest favorites of the evening. This team is one of the best yet seen at Hyde and Bohman's. Their versatility is unlimited.

BOSTON JOURNAL.
The act of Keough and Ballard is one of the novelties on the bill. It is on the travesty order and includes some startling character changes.

PHILADELPHIA ITEM.
Edwin Keough and Dorothy Ballard introduce an act in which the heavy tragedy and light parts mix, and Mr. Keough as the miser in Ingomar gives a good portrayal, and Dorothy, who is always bright and beams on one like a torchlight in a procession.

PHILADELPHIA LEDGER.
Edwin Keough and Dorothy Ballard scored a pronounced hit in what was truly billed as a "vaudeville surprise." The surprise was very agreeable and

consisted of songs, dances, imitations of the legitimate stage and a short excerpt from Ingomar.

HARTFORD COURANT.
Edwin Keough and Dorothy Ballard were exceptionally clever and versatile. They furnished a little of everything, from a scene from Ingomar to a song and dance sketch. He recited his lines from Ingomar in a way that places him above the ordinary vaudevillian.

BUFFALO COURIER.
Edwin Keough and Dorothy Ballard did the best thing of the evening in their sketch of the legitimate and the burlesque. They showed some ability.

PROVIDENCE JOURNAL.
Keough and Ballard have a travesty act worthy of a better name. Keough's characterization of Polydorus, the miser, in a scene from Ingomar, is marked by a dramatic intensity and a proper mingling of light and shade that is not common. It is not a travesty; it is a real bit of the legitimate. A few moments later he is shuffling through a buck and wing dance just as

artificially. Miss Ballard holds up her end well in the dancing.

DAYTON HERALD.
This act is followed by a very novel performance by Keough and Ballard, inasmuch as they introduce low comedy, high-class tragedy, and finish with song and dance. It is indeed an innovation to see such an act in a vaudeville show.

PITTSBURGH TELEGRAPH.
Edwin Keough and Dorothy Ballard introduce an innovation in vaudeville, comprising both legitimate and specialty acts, showing decided cleverness.

LOUISVILLE POST.
Special mention might be made of Keough and Ballard without any discredit to the rest of the cast. Their turn, combining comedy and tragedy, is probably the cleverest turn of the lot. Their work in the scene from Ingomar is a very clever bit of acting and deserves praise. Mr. Keough is a clever character comedian and a good dancer—in fact, he is a very ver-

atile actor. Miss Ballard is a charming and pretty little lady and deserves a higher station than the vaudeville.

MILWAUKEE FREE PRESS.
Edwin Keough and Dorothy Ballard also scored a big hit with what they aptly term a vaudeville surprise. The clever couple are a whole show in themselves and must be seen to be appreciated.

CINCINNATI INQUIRER.
Edwin Keough and Dorothy Ballard are the limit for versatility. They do a bit of Ingomar most effectively, with no alteration in the cast or introduction of the lines, and proceed confidently to finish up with a buck dance that is a gem.

DETROIT PRESS.
Keough and Ballard introduce an act that is the most original of its kind ever seen here. In the shift is a portion of an act from Ingomar, in which both members of the team do some clever work.

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